

VOCAL / PIANO

# AMY WINEHOUSE

BACK TO BLACK



**PARENTAL  
ADVISORY**  
EXPLICIT CONTENT

 **HAL•LEONARD®**



# AMY WINNIEHOUSE BACK TO BLACK

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07 REHAB  
12 YOU KNOW I'M NO GOOD  
20 ME & MR JONES  
25 JUST FRIENDS  
31 BACK TO BLACK  
37 LOVE IS A LOSING GAME  
40 TEARS DRY ON THEIR OWN  
45 WAKE UP ALONE  
52 SOME UNHOLY WAR  
57 HE CAN ONLY HOLD HER  
63 ADDICTED





AMY

WINNIEHOUSE

BACK TO BLACK



# REHAB

Words and Music by Amy Winehouse

♩ = 150 Blues



They tried to make me go to re - hab, I said, no, no, no. Yes

*RH 1° tacet until \**

5 I've been black but when I come back, no, no, no, no.

9 1, 2° only



G7 F7

I ain't got the time, and if my dad - dy thinks I'm fine, they

13   

tried to make me go to re - hab, I won't go, go, go.



17  *RH alternative accompaniment, vamp following chords* 

1. I'd rath - er be at home with Ray,  
 2. The man said, "Why do you think you here?"  
 3. I don't nev - er want to drink a - gain,



21  

I said I ain't got se - ven - ty days,  
 I just, I got no i - dea...  
 ooh I just need a friend,







24

'cause there's no - thing, there's no - thing you can -  
I'm gon - na, I'm gon - na lose my ba -  
I'm not gon - na spend



27

teach me, that I can't learn -  
by, so I  
ten weeks, have ev - 'ry - one



30

from Mis - ter Hath - a - way,  
al - ways keep a bot - tle near,  
think I'm on the mend,



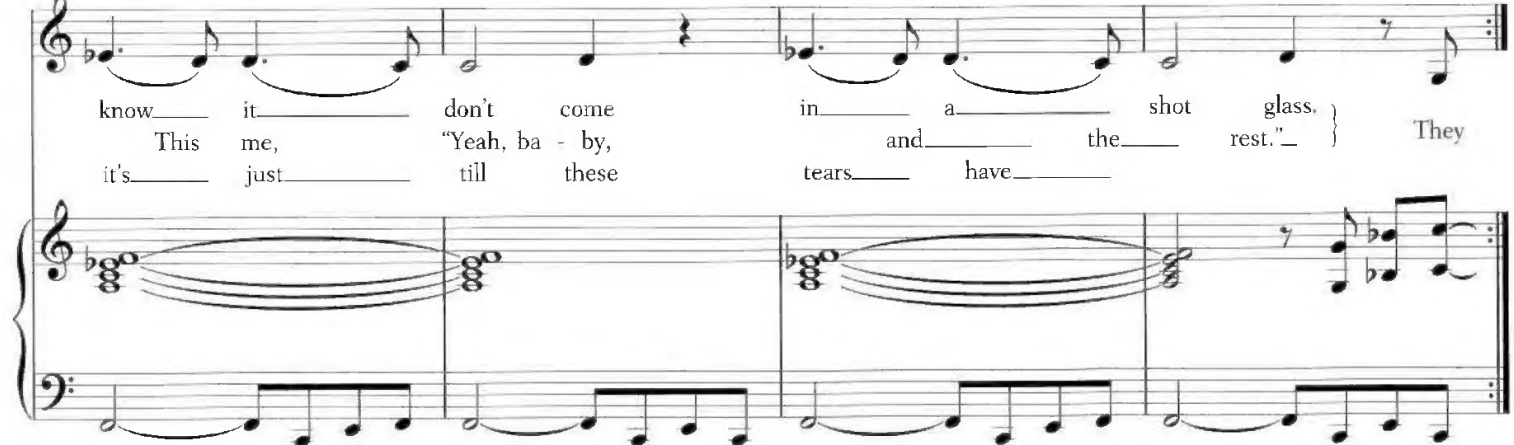
33  3fr


did - n't get a lot in class, but I  
he said, "I just think you're de-pressed."  
it's not just my pride,



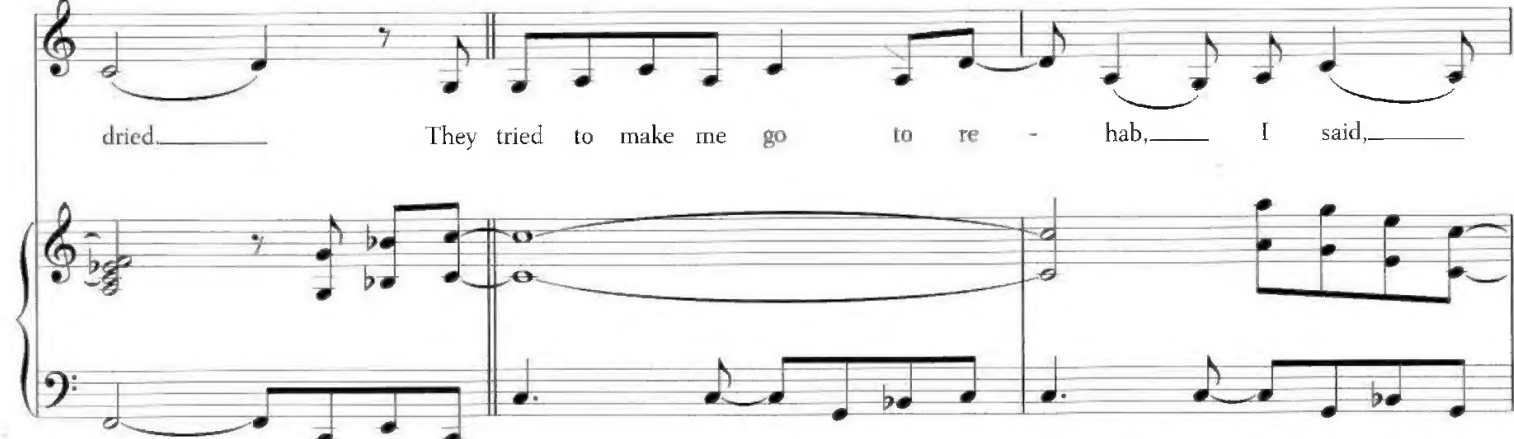
37  1.2.

know it don't come in a shot glass, } They  
This me, "Yeah, ba - by, and the rest." }  
it's just till these tears have



3. 41 

dried. They tried to make me go to re - hab, I said,





44

no, no, no. Yes I've been black but when

47

I come back, no, no, no, no.

50

I ain't got the time, and if my dad-dy thinks I'm fine, they

54

tried to make me go to re-hab, I won't go, go, go.



# YOU KNOW I'M NO GOOD

Words and Music by Amy Winehouse

♩ = 100 **Lazy**

N.C.

Drums

7

**Dm**

**Gm**

**A7**

1. Meet you down-stairs in the bar and hurt, your rolled up sleeves in your



10 **Dm** **Gm**

skull t - shirt. You say "What did you do with him to - day?" and

3 **A7** **Dm** **Gm**

sniffed me out like I was Tan - que - ray. 'Cause you're my

16 **E7**

fel - la, my guy. hand me your Stel - la and fly.




19 **F** **E**

by the time. I'm out the door, you tear men down like


22   




Rog - er Moore\_ I cheat-ed my - self. like I




25   


knew I would\_ I told you I\_ was



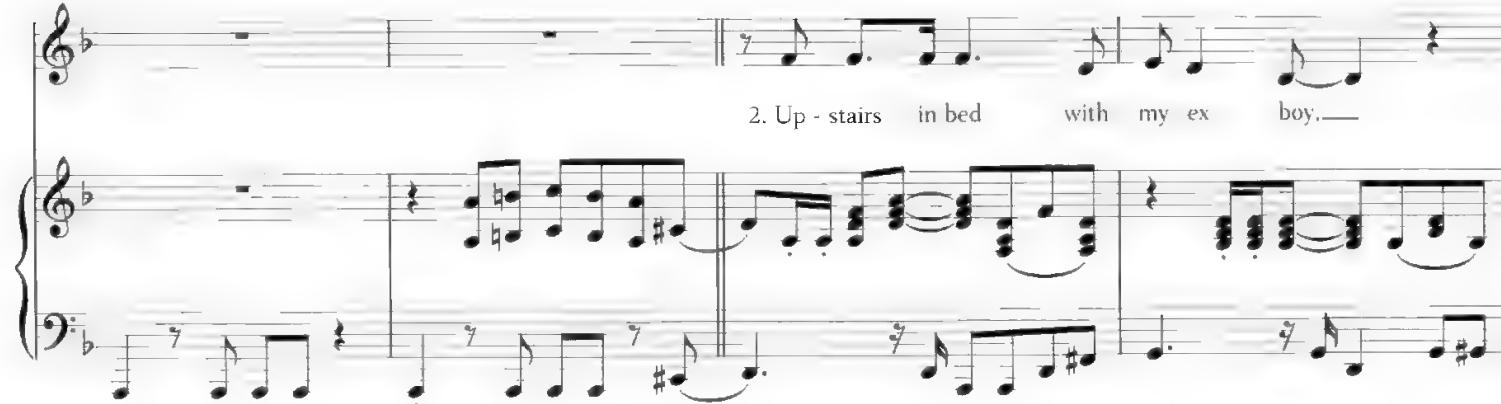
28   

trou - ble\_ You know\_ that I'm\_ no good\_





31 N.C.  


2. Up - stairs in bed with my ex boy.\_






35  

he's in a place but I can't get joy. Think - ing on you in the



38   


fin - al throes this is when my buz - zer goes.



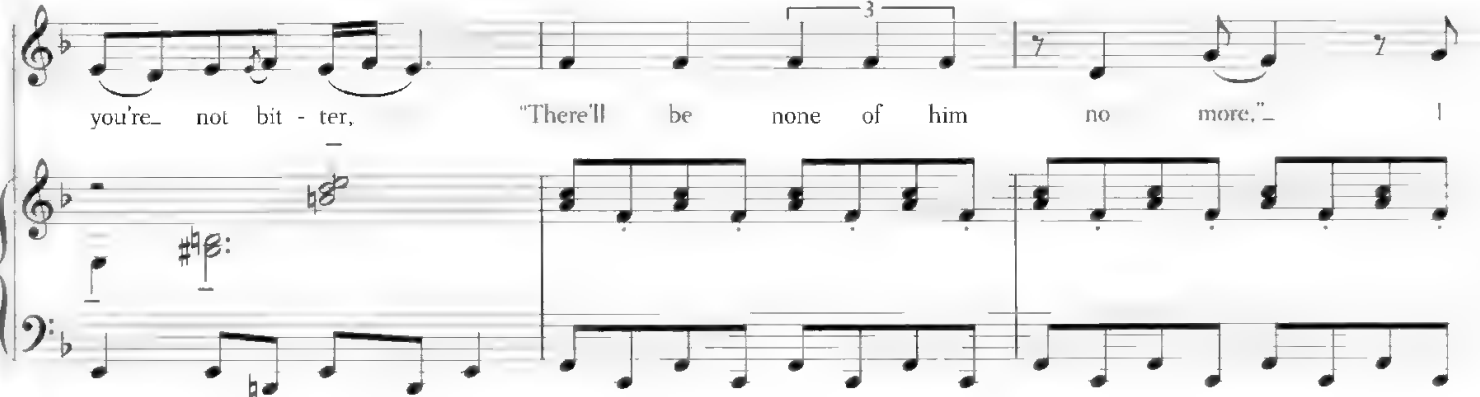
41  

Run out to meet you, chips and pit - ta, you say "When we mar - ried," 'cause



44 

you're not bit - ter, "There'll be none of him no more," I



47

E A7 Dm

cried for you on the kit - chen floor. I cheat-ed my self

50

Am E7 Am

like I knew I would I

53

Dm9 Am E7

told you I was trou - ble. You know that I'm no good.

56

Am Dm Am E7



60

Am Dm Am E7

64

Am Dm Gm 3fr

3. Sweet re - un - i - on, Ja - mai - ca and Spain.

67

A7 Dm

we're like how we were a - gain. I'm in the tub, Vol.


70

Gm A7 Dm



on the seat, lick your lips as I soap my feet.

73  

Then you no - tice lik - kle car - pet burn, my sto-mach drop and

76 

my guts churn, You shrug and it's the worst, who



79  

tru - ly stuck the knife in first?

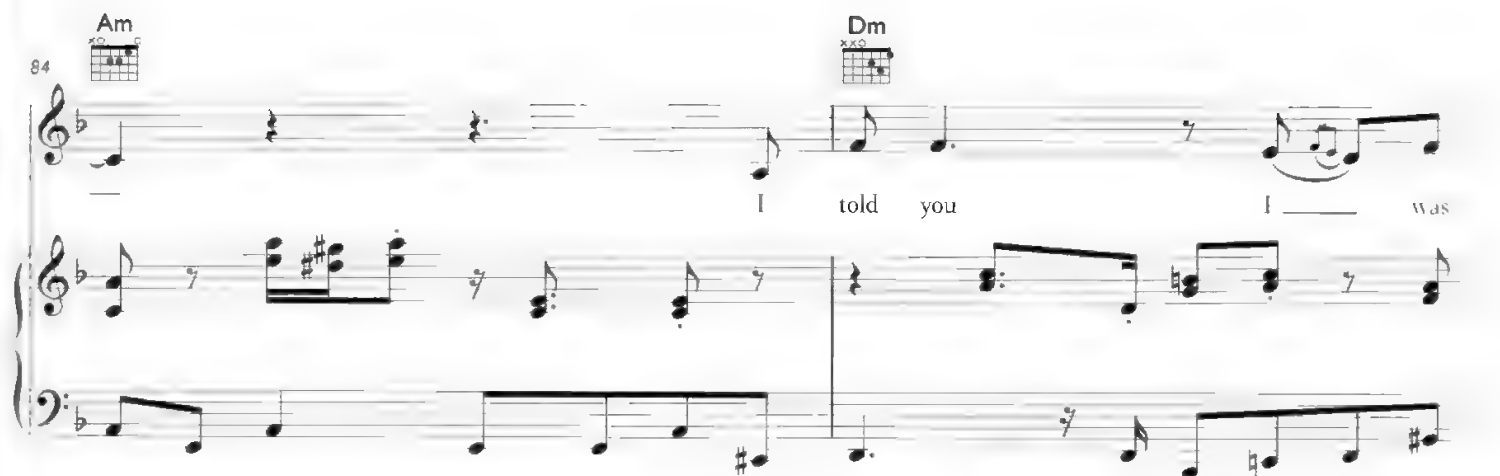
81   



I cheat ed my-self like I knew, I would.



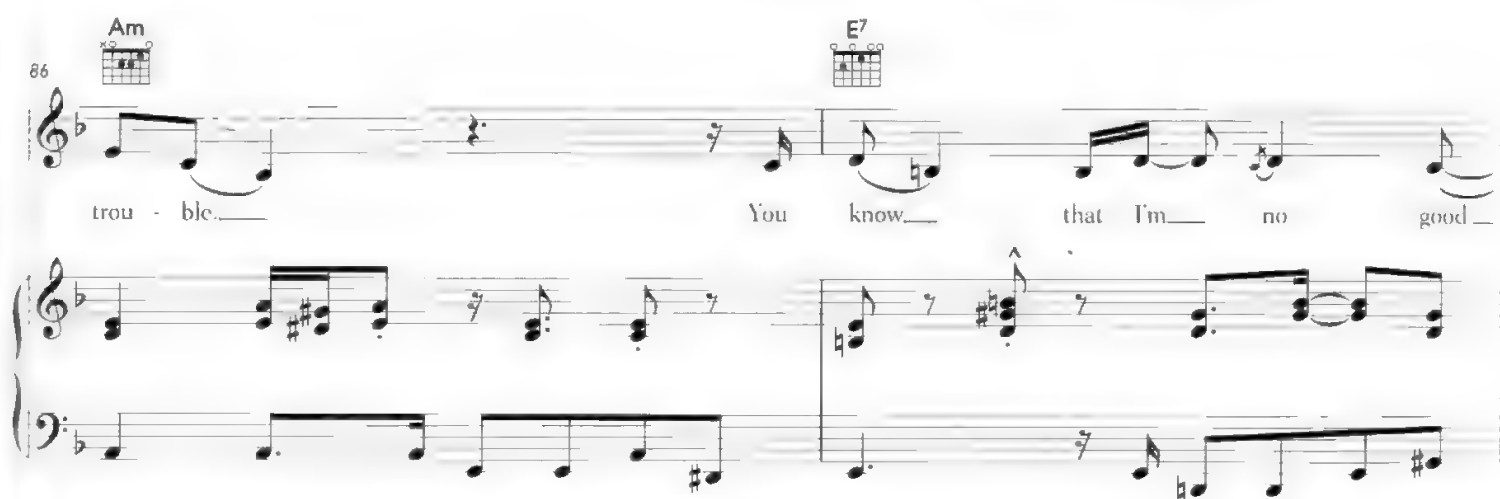
84  




I told you I was



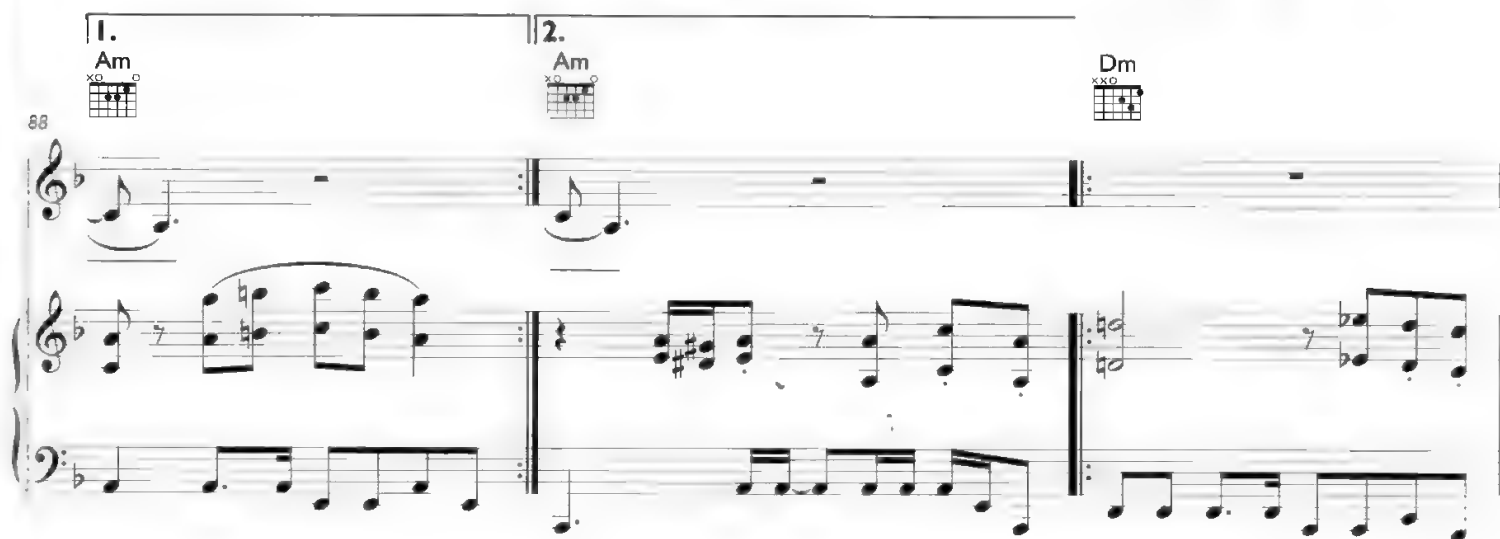
86  

trou - ble. You know that I'm no good



88   

1. 2.



91   

Repeat to fade



# ME & MR JONES (FUCKERY)

Words and Music by Amy Winehouse

♩ = 80 **Freely**



4/4

No - bo - dy stands \_\_\_\_\_ in be-tween me and my man, it's me and Mis-



3

- ter Jones. — (Me and Mis - ter Jones.

1. What kind of

♩ = 90 **Swung quavers**



5

fuck-e - ry is this? — You made me miss the Slick Rick Gig, - (Oh, Slick



3

you thought I did - n't love you when I did,

*Rick.)* (when I

did,) can't be-lieve you played me out like that... No, you ain't

worth guest list, plus one of all them girls you kiss, (all them

girls,) you can't keep ly - ing to your - self like this, (to your

3



6

7


F7

E

F#m

18  

self, can't be - lieve — you played your - self (out) like — — — — — this.



21  




Rul - ers one thing but come Brix - ton no - bo - dy stands in - be -




24   

- tween me and my man 'cause it's me and — — — — — Mis - ter Jones...



27   

(Me and Mis - ter Jones.) 2. What kind — — — — — of fuck - er - - y are — — — — — we?





F#m



30

Now - a - days you don't mean dick to me, I might let you make...  
(dick to me,)

F7



E



33

it up to me, who's play - ing Sat - ur - day?\_  
(make it up,)

36



What kind of fuck - er - ry are you? Side from Sam-my you're

F#m





39

— my best black Jew, but I could swear that we were through,  
(best black Jew.) (we were)

42  

through.) I \_\_\_\_ still won-der 'bout \_\_\_\_ the things\_ you do. \_\_\_\_

45  

Mis-ter Des-tin-y, \_\_\_\_ nine and four - teen, no - bo - dy \_\_\_\_ stands in - be -

48   

- tween me and my man 'cause it's me and Mis - ter \_\_\_\_ Jones. Mis - ter

51    

N.C. Jones. Me and... Jones. (Me \_\_\_\_ and \_\_\_\_ Mis - ter \_\_\_\_)

# JUST FRIENDS

Words and Music by Amy Winehouse

♩ = 100 **Gently**  
N.C.



Red. Red. cont. sim. until \*



When will we get

the time to be



just friends?

the time to be



10   

1. It's nev - er safe for us, not ev - en in the eve - ning 'cause I've been



13  




— drink ing, not in the morn - ing when your shit



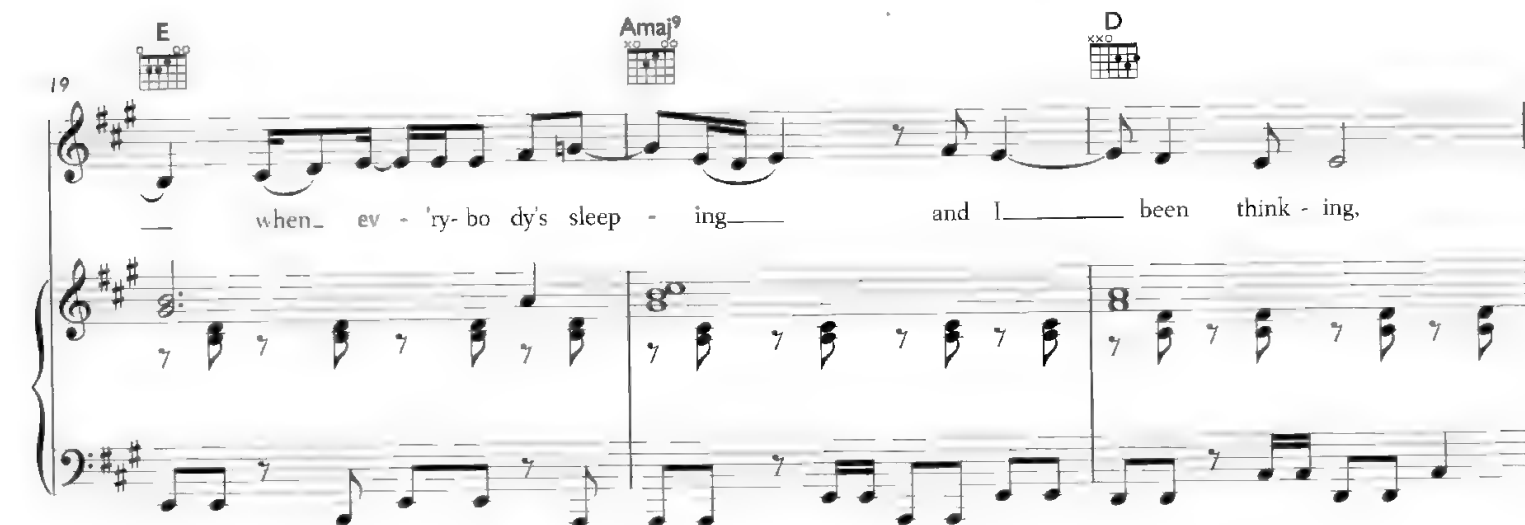
16 

— works... It's al - ways dan - ge - rous



19   

— when ev - 'ry - bo dy's sleep - ing and I been think - ing,



22  

can we be a-lone, can we be a-lone?

25  




When will we get the time to be

28   

just friends? When will we get

31   

the time to be just friends?

34   

the time to be just friends?

34   

2. And no, I'm not a - shamed, but the guilt will kill you, if she don't.

37  

first, I'll nev-er love you like.

40  

her. Though we need to find a time  
Instrumental on D.

43   

to just do this shit to- geth - er, for it gets worse,



46 **F#**

I want to touch you, but that just hurts

**To Coda** **Amaj<sup>9</sup>** **Bm<sup>7b5</sup>/A**

49

When will we get the time to be

**Amaj<sup>9</sup>** **Bm<sup>7b5</sup>/A** **Amaj<sup>9</sup>**

52

just, just friends? When will we get

**Bm<sup>7b5</sup>/A** **Amaj<sup>9</sup>** **Bm<sup>7b5</sup>/A**

55

the time to be just friends, just friends?

**D. al Coda**




⊕ Coda

58   

When will we get the\_\_\_ time to be\_\_\_ just\_\_\_ friends, just

61   

friends?\_\_\_ When will we get the time to be\_\_\_

64    rit.

— just\_ friends, just\_\_\_ friends?\_\_\_ Just\_ friends.

200

# BACK TO BLACK

Words and Music by Amy Winehouse and Mark Ronson

$\text{♩} = 130$  **Swung quavers**


















1. He left no time to re - gret, kept his dick -  
 wet, with his same old safe bet. Me -




17  


and my head — high, and my tears —




21  

— dry, get on with — out my — guy. You —



25  



went — back to what you — knew, so far —




29  



— re- moved from all that we went — through. And




33 **Dm**  **Gm** 


I \_\_\_\_\_ tread a trou - bled \_\_\_\_\_ track, my odds are \_\_\_\_\_



37 **B<sup>7</sup>**  **A** 

\_\_\_\_\_ stacked. I'll go back \_\_\_\_\_ to black.



41 **Dm**  **Gm**  **B<sup>7</sup>** 

We on - ly said good - bye \_\_\_\_\_ with words, I \_\_\_\_\_ died a hun-dred times, you go \_\_\_\_\_



Optional string part



46 **A**  **N.C.**

\_\_\_\_\_ back to her, and I \_\_\_\_\_ go \_\_\_\_\_ back \_\_\_\_\_ to... I go \_\_\_\_\_ back \_\_\_\_\_ to






Tambourine

Drums


51  

us. 2. I love you much. it's not e -



55  



-nough, you love blow and I love puff. And life.




59  

is like a pipe, and I'm a ti - ny



63  

pen - ny roll - ing up the walls in - side.





67

**Dm**  **Gm** 

We on - ly — said good - bye — with words, — I — died a hun - dred times, —



**To Coda on repeat** 

71

**B<sup>b</sup>**  **A** 

you go — back to her, and I go back to...




**Tambourine**

**Drums**

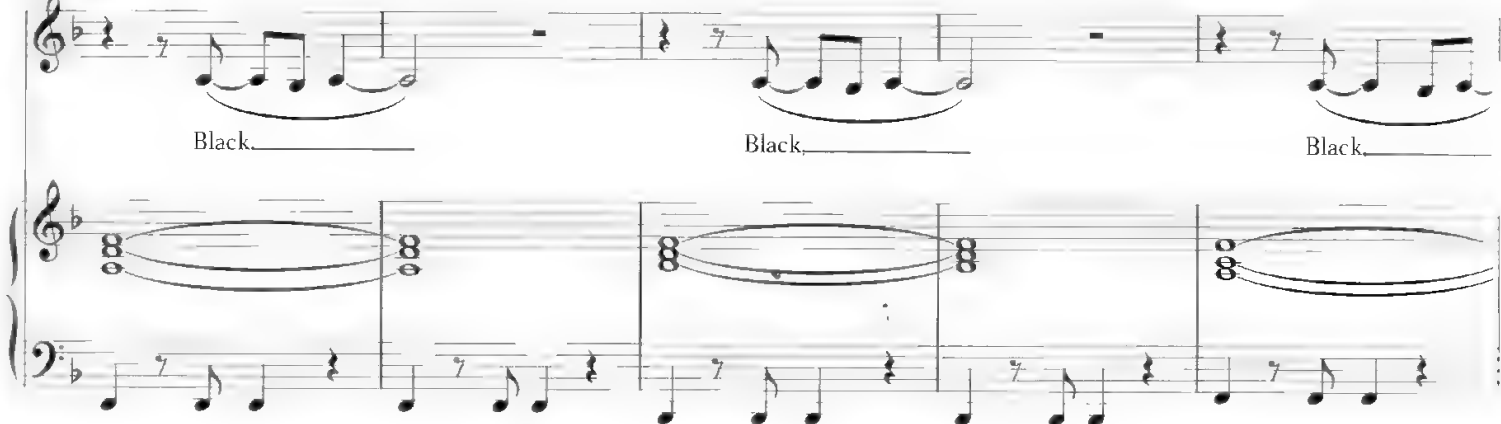


**Straight quavers**


77

**Dm**  **B<sup>b</sup>**  **F** 

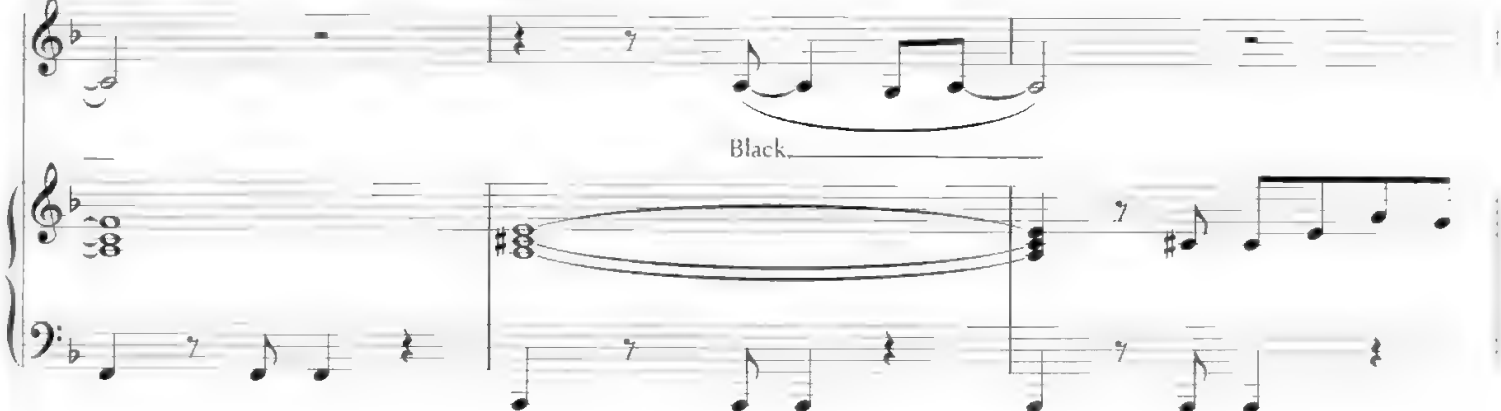
Black. — Black. — Black. —



82

**A** 

Black. —



85 **Dm**  5fr

Black, Black,

89 **F**  5fr

Black I go

92 **A7**  5fr

back to, I go back to.

**D. al Coda**  
(with repeat)

95 **Coda**  5fr

back to black.

# LOVE IS A LOSING GAME

Words and Music by Amy Winehouse

♩ = 80 **Steadily**





1. For you I was a flame,  
 2. Played out by the band,  
 3. Tho' I bat - tle blind,




love is a los - ing game,  
 love is a los - ing hand,  
 love is a fate re signed,





five sto - ry fi re as you came,  
 more than I could stand,  
 mem 'ries mar my mind,


8  


love is a los - - ing game.  
 love is a los - - ing hand.  
 love is a fate re - signed.



10  

One I wish I nev - er played,  
 Self pro - fessed, pro - found,  
 Ov - er fu - tile odds,



12  

oh. what a mess we made,  
 'til the tips were down,  
 and laughed at by the gods,





4

G<sup>9</sup>

and now the fin - al frame,  
 though you're a gam - bling man,  
 and now the fin - al frame,

## To Coda ♢

16

Fm Cmaj7

love is a los - ing game.  
 love is a los - ing hand.  
 love is a los -

1. 2.

Fdim7 Fdim7

D. al Coda

## ♢ Coda

Cmaj7

- ing game.

# TEARS DRY ON THEIR OWN

Words and Music by Amy Winehouse, Nickolas Ashford and Valerie Simpson

♩ = 120 Lively

**E/B** **F#/A#** **A** **C#m/G#**

1. All I can ev - er be to you, is the dark-ness that we knew, and this re-gret I got ac - cus -  
 2. I don't un-der - stand, why do I stress a man, when there's so ma - ny bet - ter things

**F#m** **E/B** **F#/A#** **A** **C#m/G#** **F#m**

- tomed to. Once it was so right, when we were at our high, wait-ing for you in the ho - tel  
 — at hand We could have nev-er had it all, we had to hit a wall, so this is in - ev - i - ta - ble

**E/B** **F#/A#**

8  
 — at night, I knew I had-n't met my match, but ev-'ry mo-ment we could snatch, I  
 — with-drawal. Ev en if I stop want-ing you, and pers - pec - tive push-es thru, I'll







don't know why I got so at - tached,  
 be some next man's oth - er wo - man soon.

it's my res - pon - si - bi - li - ty,  
 I should-n't play my - self a - gain,

you don't  
 I should just






owe no - thing to me, but to walk a - way I have no ca - pa - ci - ty.  
 be my own best friend, not fuck my self in the head with stu - pid men. } He—










— walks a - way, the sun goes down, he takes the day but I'm grown, and in your









— grey, in this blue shade, my tears dry on their own.

2.



25

So we are his - to - ry, your sha - dow co - vers me, the



28

sky a - bove, a blaze. He walks a - way,



31

the sun goes down, he takes the day but I'm grown, and in your



34  

grey,— in this blue— shade, my— tears dry on their own.

37   

3. I wish I could say no re-grets, and no e - mo - tion - al debts,— and

40      

as we kiss good-bye— the sun— sets. So we are his - to - ry,— the

43     

sha-dow cov - ers me.— the sky a - bove a blaze— that on - ly lov - ers see. He—

46

A F#m G#m7 C#m A F#m G#m7

— walks a - way, the sun goes down, he takes the day but

49

C#m A F#m G#m7 C#m F#m G#m A

I'm grown, and in your grey, my blue shade, my tears dry on their own.

2, 3° deep

1.2.

53

A F#m G#m C#m N.C.

Play 3 times ad lib.

Woah, he tears dry.

3.

# WAKE UP ALONE

Words and Music by Amy Winehouse and Paul O'Duffy

♩ = 70 Melancholy ballad

Sheet music for the song "Wake Up Alone" by Amy Winehouse and Paul O'Duffy. The music is in 12/8 time, marked "Melancholy ballad" with a tempo of 70 beats per minute. The key signature has three sharps (F#, C#, G#).

The score is divided into four systems, each with guitar chord diagrams above the treble staff:

- System 1:** Chords A (5fr) and G# (4fr).
- System 2:** Chords C#m (4fr) and C (3fr).
- System 3:** Chords Emaj7 and C#m (4fr).
- System 4:** Chords C (3fr), F#m, and F.

The notation includes a treble staff with chords and a bass staff with a melodic line. Measure numbers 3, 5, and 7 are indicated at the start of their respective systems.

9 **A** **G#**

1. It's O. K. in the day, I'm stay - ing bu - sy.

*optional accompaniment*

11 **C#m** **C**

tied up e-nough so I don't have to won - der where is he, got

13 **Emaj7** **C#m**

so sick of cry - ing, so just late - ly, when

15 **C** **F#m** **F**

I catch my - self I do a one - eight - y.



17



I stay up clean the house; at least I'm not drink - ing.

19



run a-round just so I don't have to think a - bout think - ing that

21



si - lent sense of con - tent that ev - e - ry - one gets

23



just dis - ap - pears soon as the sun - sets.

25   

He gets fierce in my dreams— seiz-ing my guts, he — floors — me with dread,—

27   

soaked to the soul — he swims in my eyes — by the bed, —

29    **To Coda** 


pour — my - self ov - er him, — moon — spill - ing in, —

31   

and I wake up — a - lone. —

33  

2. Re-gard-less my heart, I'd ra-ther be rest-less,

35  

se- cond I stop the sleep catch-es up and I'm breath-less, this

37  

ache in my chest, 'cause my day is done now, the

39   

dark cov-ers me and I can-not run now,



41  

My blood run-ning cold, I stand be-fore him,

43  

it's all I can do to as-sure him, when

45  

he comes to me I drip for him to-night,

47    **D. al Coda**

drown-ing in me we bathe un-der blue light.





## Coda

49

C Bm E<sup>b</sup> maj7

and I wake up a - lone.

51

C Bm E<sup>b</sup> maj7

and I wake up a - lone.

53

C Bm E<sup>b</sup> maj7

and I wake up a - lone.

55

C Bm E<sup>b</sup> maj7

and I wake up a - lone.

# SOME UNHOLY WAR

Words and Music by Amy Winehouse

♩ = 90 **Steadily**  
N.C.

1. If\_

Am

5

my man\_ was fight - ing\_

(Ooh, \_

Bm7b5

some un- ho - ly war, \_

aah.)

I would be\_

E

8

be - hind\_ him, \_

straight

shook up be - side him, \_

(Ooh, \_

10

**Bm7<sup>b5</sup>** **E**

with strength he did - n't know — it's you I'm fight-ing for.

aah.!

13

**B<sup>b</sup>ma<sup>j</sup>7** **Am** **B<sup>b</sup>ma<sup>j</sup>7**

He can't lose — with me in tow, — I re - fuse — to let —

(with me in tow.)

16

**Am** **B<sup>b</sup>ma<sup>j</sup>7** **Dm**

— him go, — at — his side and drunk on pride, — we —

(to lei — him go.)

19    

— wait for the blow (Ooh, yeah.) — 2. Put it in writ - ing —  
Backing vocals as verse 1

22  

— but who you writ - ing for? — Just us on — kit - chen floor, — jus - tice

25  

done, re - cit - ing — my sto - mach stand - ing still, like you're read -

28   



- ing my — will, he still stands in — spite of what his scars say, — and

31   

I'll bat - tle\_\_\_\_\_ till this bit - ter fi - na - le, just me, my

34    

dig - ni - ty and this gui - tar\_\_\_\_\_ case. Woah,\_\_\_\_\_ woah,\_\_\_\_\_

37  

3. Yes,\_\_\_\_\_ if my man is fight - ing\_\_\_\_\_ some un - ho - ly war, and I will stand\_\_\_\_\_

40  





\_\_\_\_\_ be - side\_\_\_\_\_ you, ooh, ooh,\_\_\_\_\_ but who you dy - ing for?\_\_\_\_\_



43   

B. I would have died too, I'd of liked to, if my man was fight - ing



46       

some un - ho - ly war, if my man was



49 

fight - ing



# HE CAN ONLY HOLD HER

Words and Music by Amy Winehouse, Richard Poindexter,  
Robert Poindexter and Charles Harper

Recording slightly flat

♩ = 94 **Brightly**

N.C.



The first system of musical notation for 'He Can Only Hold Her'. It features a piano introduction in D major, 4/4 time. The right hand starts with a triplet of eighth notes (D4, E4, F#4) followed by a quarter note (G4). The left hand plays a bass line starting with a quarter note (D3), followed by eighth notes (E3, F#3, G3, A3, B3, C#4). The system concludes with a series of chords in the right hand and a corresponding bass line in the left hand.






The second system of musical notation. It begins with a B minor chord in the right hand. The vocal melody enters with a half note (D4) followed by a quarter note (E4). The piano accompaniment continues with a steady bass line. A 'Woah - ooh' vocal line is indicated with a long note. The system ends with a 'Brass line optional' section in the piano accompaniment.



The third system of musical notation. It features E minor and B minor chords in the right hand. The vocal melody includes the lyrics 'oh, woah, oh' with corresponding notes. The piano accompaniment maintains the bass line and provides harmonic support for the vocal parts.

10   




1. He can on - ly hold — her for so — long, the lights — are on —

13   

but no-one's home — she's — so va - cant, her soul is tak - en,

16   

he is what — she's run - ning from. Now — how can he have her heart.

19   

when — it got — stole, — though he tries

22   

— to pac - i - fy her 'cause what's in - side her nev - er — dies —



25  N.C.

(Dah, woo, hoo,)



28   

2. Ev - en if she's con - tent — in — his — warmth, she gets pained with



31   

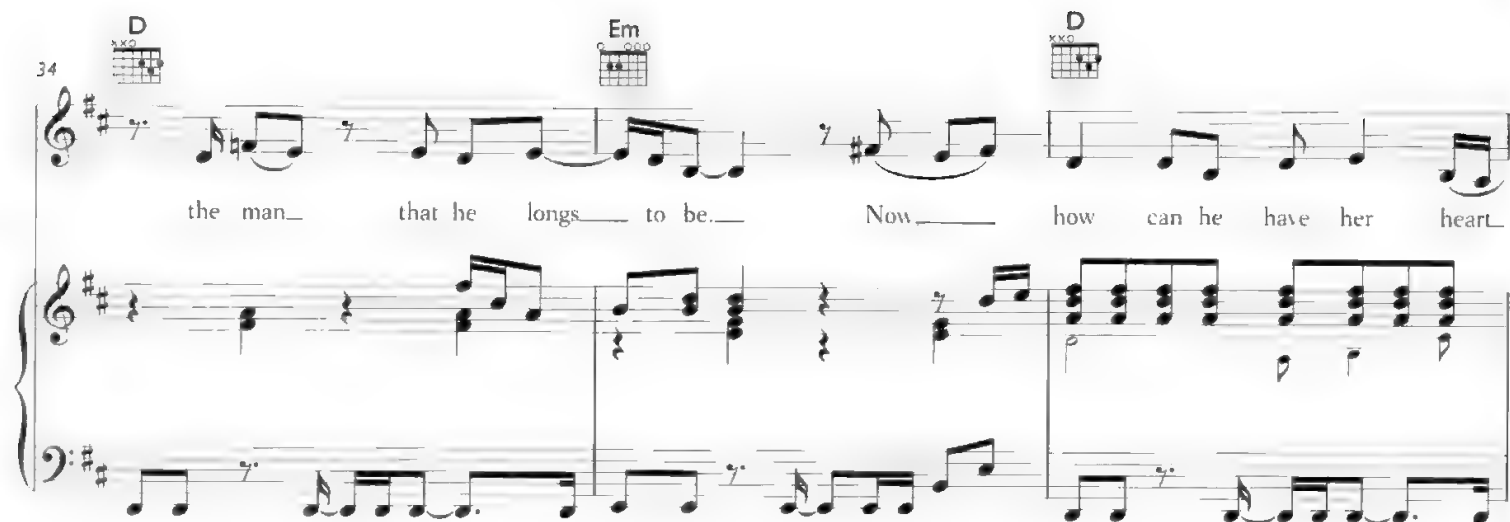
ur - gen - cy, ur - gent kis - ses, the man she mis - ses.



34

D Em D

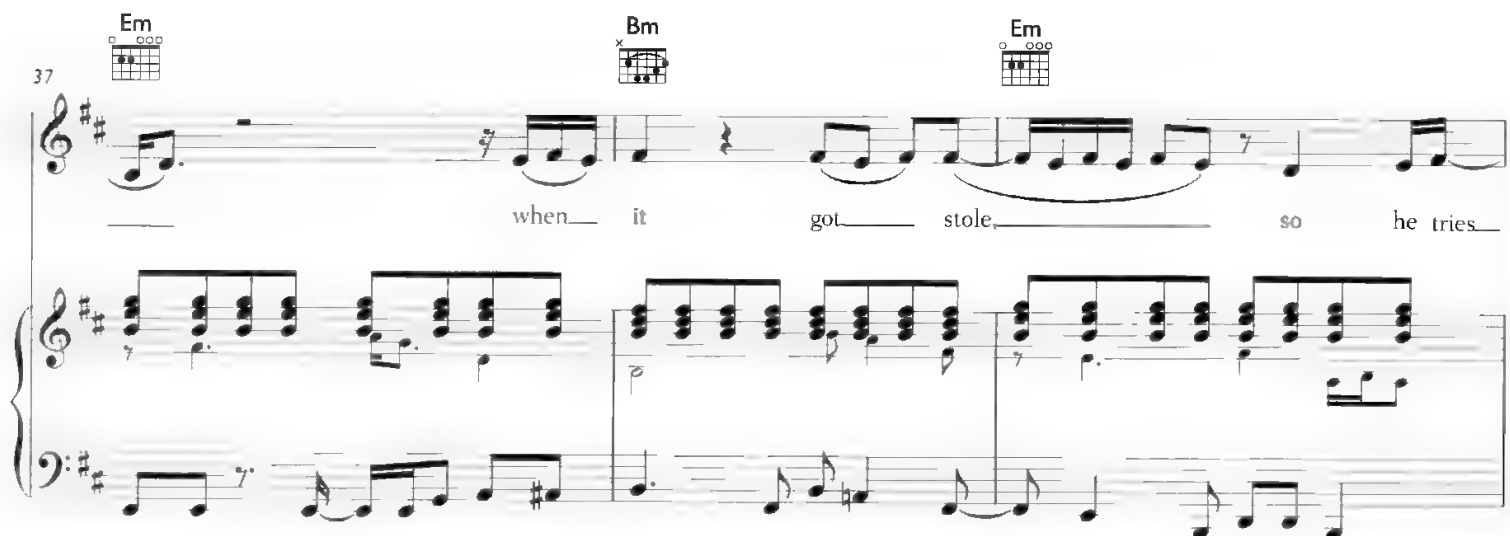
the man\_ that he longs\_ to be\_ Now\_ how can he have her heart\_



37

Em Bm Em

when\_ it got\_ stole\_ so he tries\_



40

D Em Bm

\_ to pass it by 'cause what's in - side - 'll nev - er\_ die\_



43

Em D Em

So he tries to pac - i - fy her 'cause what's in - side her,

46

Bm Em D

it nev-er dies, woah. So he tries to pac - i - fy her

49

Em Bm Em

but what's in - side her nev - er dies. Dah, dah, dah, woo, hoo,!



52

**D**

**Em**

(Doo doo doo, doo doo doo, doo doo doo doo doo,

*Brass line optional*

54

**Bm**

**Em**

doo doo doo, doo doo doo, doo doo doo doo doo doo.

56

**D**

**Em**

Doo doo doo, doo doo doo, doo doo doo doo doo,

58

**Bm**

**Em**

doo doo doo, doo doo doo, doo doo doo doo doo doo.)

*Play x2 ad lib. to fade*

# ADDICTED

Words and Music by Amy Winehouse

♩ = 120 **Lively**

N.C.



Drum roll

The first system of musical notation for 'Addicted' is in 4/4 time. It features a piano introduction with a drum roll in the bass line. The melody in the treble clef starts with a half rest, followed by eighth and quarter notes. The bass line consists of a continuous eighth-note pattern.

5



1. Tell your boy-friend\_ next time\_ he a-round to buy his\_ own weed\_ and\_ don't  
 2. Once is e-nough to make\_ me at-tached, so bring me\_ a bag\_ and\_ your  
 3. I'm my own man,\_ so when\_ will you learn that you got\_ a man\_ but\_

The second system of musical notation includes the vocal melody and piano accompaniment. The piano part features block chords in the treble clef and a steady eighth-note bass line. The lyrics are written below the vocal staff.



8


wear my\_ shit down,\_ I would-n't care if Brave would give me some\_ more,  
 man can come back,\_ I'll check him at the door, make sure he\_ got\_ green,  
 I\_ got to burn,\_ don't make no diff-rence if I end up a-lone,\_

The third system of musical notation continues the song. It includes the vocal melody and piano accompaniment. The piano part features block chords in the treble clef and a steady eighth-note bass line. The lyrics are written below the vocal staff.

## To Coda ♪

11


*D<sup>b</sup>sus<sup>2</sup>* *D<sup>b</sup>*



I'd rath - er him leave you than leave him my draw. \_\_\_\_\_  
 I'm tight - er than air - port se - cu - ri - ty team. \_\_\_\_\_ } When you smoke all my weed  
 I'd rath - er have my - self and smoke my home grown. \_\_\_\_\_

14

*D<sup>b</sup>sus<sup>4</sup>* *D<sup>b</sup>7* *Gm<sup>7</sup>* *C<sup>7</sup>*



— man, you gots to call the green — man, — so

17

*Fm<sup>7</sup>* *B<sup>b</sup>7* *E<sup>b</sup>* *B<sup>b</sup>sus<sup>4</sup>* *B<sup>b</sup>*



I can get — mine, and you get yours. —

21

$E^b$   $Fm$   $Gm$   $Fm$

Guitar solo

25

$Gm$

(Woo.)

29

$D^b\text{sus}^2$   $D^b$   $D^b\text{sus}^4$   $D^b7$   $Gm7$   $C7$

33

$Fm7$   $B^b7$   $E^b$   $B^b\text{sus}^4$   $B^b$

*D. al Coda*

♢ Coda

37     

It's got me ad - dict - ed. does more than an - y dick\_

40   

did, \_ yeah, I can get \_ mine, \_ and you get

43  

yours. \_ Hey, \_ I can get \_ mine, \_

46  

\_ and you get yours.

*Ped.*